



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ment of riches with Defregger's excellent likeness of his son, Höcker's "Portrait of a Child," Ernst Zimmermann's "Portrait of a Gentleman," and last but not least Canon's magnificent "Portrait of a Professor"—the masterpiece of portraiture in the exhibition. These works are here hastily noted down as worthy of remembrance among a crowd of pictures forming one of the most interesting collections of our age of exhibitions.

CLARENCE COOK.

THE OLD ART AND THE NEW.

To us whose art is yearly becoming more Europeanized and for whom the only question is whether we shall be French or German, the accounts that reach us of some of the lesser exhibitions, across the Atlantic, which may be compared as to size and importance with our own, cannot but be interesting. We can learn hardly anything as to our position in the art world by reading reports about the Paris Salon, but the notes that are furnished us from time to time of collections of pictures by individual painters and of departmental exhibitions, enable us to judge pretty well as to what degree of importance our own affairs of the kind would assume in France. They also serve to show what direction the artistic currents are taking better than the great yearly gatherings of paintings in Paris.

There have been within the year three notable minor exhibitions—two in Paris and one in Lyons. The latter, according to the accounts received of it, was a typical "exposition de province." It must have been like our American Artists' Exhibition and a loan exhibition of the Metropolitan Museum rolled into one, but larger. The number of artists represented who belong to the neighborhood of Lyons was more than two hundred, and Paris, Brussels, and other cities furnished one hundred and seventy-two more. Four hundred and fifty paintings and eighty drawings composed the show. In all this mass of work there was, we are told, not one great picture; no big historical painting; nothing better than pretty and amusing pictures; but, we are assured, there was also a lack of "those deplorable errors that our too indulgent committee has often allowed to pass." Saving this last clause, the same thing might be said of most of the exhibitions which we are accustomed to in New York.

The two Paris exhibitions, each composed of works by one man, were considerably more interesting. One consisted entirely of pictures by M. Bida, the other of paintings by the late M. Manet. These two may be said to represent the opposite poles of modern art. M. Bida is a conscientious and painstaking workman; M. Manet was the chief of the impressionists. It is instructive to find that while the critics condemn roundly the faults of the latter, carefully define his good qualities, and restrict their praises as though dealing with an enemy to be studied and to be feared, they express only curiosity at the outset about M. Bida and indifference at the end.

M. Bida is seventy years old, yet up to the present he has been known only by his illustrations of the Bible. When the exhibition of his paintings was organized at the Cercle de l'Union Artistique, all the people curious in such matters, knowing that he was a pupil of Eugène Delacroix, went there to see if they might hunt up some scrap which should remind them of the master. But they found nothing of the sort. They discovered instead "a great surety of hand, highly scientific composition, an undeniable facility in putting together groups of figures that have but one defect—they concur toward an action devoid of interest." He sees things superficially, they say. He passes, with an amiable facility, from the massacre of the Mamelukes to the counter of Mimi Pinson. In fine, if he puts his soul in his work, it is a very small soul diffused through a great deal of labor.

Turn to M. Manet. He attempted very little—too little to be called an artist. He was scarcely more than an inventor of new dyes or novel effects of shading on silk or satin. He reproduced only the formless elements, air, light and water; with things of earth, that have shape and consistency, he hardly meddled. His, also, was but an ordinary intelligence, but narrowed to a special aim and that comparatively a new one. Hence he was a power, while M. Bida is not. Who does not see that the old art and the new are

confronting each other under the same types here, and that the decision is to be the same? It is better for a man to have some special walk of art, some peculiar trick or knack even, in which he is unapproached, than to do all things badly or indifferently. In the former case he will have both friends and foes; in the latter, neither. Some one will be sure to recognize and be delighted with the success of each especial "tour de force," but only the mildest pleasure can be taken by the most complaisant spectator in work that has few faults and no merit. In the absence of really great men, the specialists, whether they be impressionists or tonists or whatever they may be, must carry the day.

ROGER RIORDAN.

THE LOUISVILLE ART EXHIBITION.

OF the various art exhibitions held in this country this season, probably none has been more visited or more popular than the Art Department of the Southern Exposition at Louisville. Opened early in August, the art building has been almost constantly crowded with appreciative visitors, and now that the exposition has only a month longer to run, there is general regret. The art committee was exceptionally fortunate in securing first-class works of art. It appealed to prominent collectors of the North in the name of the "New South," and men who are not accustomed to lend their treasures for exhibition, in this case offered them freely, as if anxious to show their interest in and kindly feeling for their Southern brethren. A substantial fire-proof building had been erected—at some distance from the Main Exposition building—which it was at first feared would be exceedingly difficult to fill, but it was found that it was not nearly large enough to contain all the pictures that came. The committee, accordingly, made a careful selection, and even then the walls were covered, in some cases below the line.

The art building is in the form of a cross, with a broad vestibule, rotunda, and three large, excellently lighted galleries. The roof is of iron and glass and the floor is of artificial stone. The vestibule, north and west galleries contain pictures from private collections, and here most of the best-known foreign artists are well represented. The east gallery is filled with pictures from the American Art Union, of New York, selected from the studios of leading American artists. Thus is given an opportunity for comparative study. The rotunda is devoted chiefly to the exhibition of statuary and bric-a-brac. In the centre, upon a high pedestal, is a broad, spreading palm, the leaves of which form a sort of canopy over a number of marble statues and Sévres vases which are artistically grouped around it, and show through the branches of smaller tropical plants, arranged about them, with charming effect. Crimson portières, hung from the roof, separate the upper portion of the rotunda from the vestibule and various galleries, and upon these are hung four rich pieces of old Brussels tapestry illustrating scenes from the life of Alexander the Great, lent by General Sheridan. In niches at the south side of the rotunda are bronze statues and in the corresponding niches on the north side are large plate-glass cabinets, one of which contains the golden caskets and other treasures presented to General Grant when on his tour around the world, and the other a choice collection of old Vienna, Sévres, Dresden, and other exquisitely decorated ceramic wares. James R. Keene, of New York, has contributed very fine specimens of old Vienna; and Crittenden T. Collings, of Louisville, some equally fine pieces from famous factories, besides an excellent collection of ancient arms and armor artistically arranged in trophies upon the pilasters of the arched entrance to the rotunda.

The art gallery is successfully illuminated at night by the Edison incandescent light. The rotunda is lighted from a large crimson-tinted lantern, swung from the centre of the roof, in which is a cluster of twenty-five electric burners. The cabinets are lighted from special burners with decorated shades. In the daytime, the rotunda is lighted through a tinted skylight, giving a rich warm glow to the marbles, and softening the bright greens with charming effect.

Among those who have lent paintings and other art objects may be mentioned President Arthur, General Grant, Samuel J. Tilden, August Belmont, George I. Seney, R. G. Dun, Thomas B. Clark, Henry Hilton, E. P. Fabbri, D. O. Mills, Henry G. Marquand, H. Victor Newcomb, C. C. Baldwin, J. Pierpont Morgan, George Blanchard, Robert P. Huntington, and Morris K. Jessup, of New York; George W. Childs, Joseph E. Temple, E. Burgess Warren and Joseph W. Bates, of Philadelphia; George M. Pullman, of Chicago; the Hon. George Hoadly, Reuben R. Springer, William Henry Davis, Charles Fleischman, and Joseph W. Wayne, of Cincinnati; William T. Evans, of Jersey City; George H. Moore, of Louisville, and other well-known collectors, from each of whose galleries some of the best works were selected. George I. Seney was the largest contributor to the exhibition, sending thirty-four pictures, including the famous "Helping Hand," by Renouf, which perhaps is the most popular of all the pictures; "The Marriage Settlement," by Henry Mosler; "A German Forester," Ludwig Knaus; "Romeo and Juliet," Carl Becker; "Going to Prayers," Jules Breton; "A Guardsman," Detaille; "Morning in Spring," Corot; "Storm on the Ostend Coast," Andreas Achenbach; "The Rising Moon," J. M. W. Turner; "Shepherdess and Sheep," C. E. Jacque; "The Fortune-teller," Diaz; "Off the Coast of Holland," Claus; "Caught," Hagborg; "Horses in a Storm," Schreyer; "Landscape," Dupré; "Sleeping Cherub," Perrault; "Her Portrait," Karlovski; "An Off-Shore Breeze, Isle of Shoals"—one of the most important pictures M. F. H. De Haas has painted; "Her Only Support," Robert Koehler, and "A Mountain Lake," Worthington Whittredge. George M. Pullman contributes "Happy Moments," by Bouguereau—a mother with her child in her arms sitting by the bank of a stream. From August Belmont's collection come a "Head of Christ," by Munkacsy—the original study for the head in the picture of "Christ before Pilate"; "Harvesting," a fairly representative work by Jean François Millet; a "Scene near Venice," Rico; and "The Dentist of the Convent," Casanova—a picture full of wonderful characterization in the expression of the faces of the interested monks. "The Evening Meal," by Bouguereau, showing a little girl eating porridge from a bowl, "Snowballing," by Benjamin Vautier, are from Reuben Springer's collection. "The Chess Players," by J. L. Gérôme, and "The Language of Flowers," by Vibert, are from C. C. Baldwin. "A Hopeless Case," by Rotta—a child bringing a too-much-worn shoe to a cobbler—is from Samuel J. Tilden's collection. De Neuville's "Battle in a Church," is sent by H. Victor Newcomb, who sends also "Hagar and Ishmael," a large painting by Courtat; "Sleighting in Poland," by Chelmonski, and "The Hunting Party," by Goubie. Another Bouguereau—"Little Marauders"—J. C. Meissonier's "Outside Attractions" and F. Boser's "Early Trials" are from E. Burgess Warren. The latter picture is a great favorite with visitors; it shows a young German peasant girl leaving home, with a small bundle over her arm, evidently driven out into the world by adversities. Charles Sprague Pearce's "Water Carrier," from the late Salon, comes

from George Blanchard. D. O. Mills sends the "Honorius," by Jean Paul Laurens; Henry G. Marquand, "The Coquette," by Madrazo; R. G. Dun, "Just Awake," by Emile Munier; William T. Evans, "Twilight Glow," by Daubigny, and "The Young Shepherd," by Zugel. Another Daubigny, "Le Tonellier"—a late afternoon—is sent by William Schaus, together with Charles F. Ulrich's "Carpenter at Work," very much admired here, Frederick Schuchardts, Jr.'s, "Song without Words," and several other interesting canvases. George W. Childs sends a "Portrait of Sarah Bernhardt," painted by herself, and presented by her to him.

Among the portraits in the collection few are more interesting than some heads by Matthew H. Jouett, a Kentucky artist of reputation about half a century ago. Jouett was a pupil and contemporary of Gilbert Stuart, one of whose Washington portraits is in the collection. Another Kentucky artist, Miss Nina Batchelor, for some time a pupil of St. Pierre, in Paris, contributes an excellent portrait of a lady in black silk, the flesh painting being remarkable. There is a portrait of General Grant, by Thomas Le Clear, and a portrait of Samuel J. Tilden, hanging near it, by Daniel Huntington.

Among the foreign pictures, figure subjects predominate, and in the American gallery one finds little beyond landscapes. There are occasional exceptions, such as Eastman Johnson's and Jervis M'Entee's "Children in the Wood," Constant Mayer's "Flower Girl," A. F. Bellows's "Choristers," C. W. Conant's "Forgotten Toast," J. H. Dolph's "Feeding Time," E. Wood Perry's "Mother and Child," Henry A. Loop's "Old Porch," Benoni Irwin's "Stitch in Time," Eastman Johnson's "Prisoner of the State," Lyall Carr's "Young Jersey." Animal pictures are contributed principally by the Beards. Bierstadt's "Mount Whitney" occupies a large portion of the east wall of the gallery and his "Storm on Laramie Peak" has a prominent position on the north side. Carl Brenner's "Forest Sanctuary" faces the latter from the south side. There are good landscape examples of Wyant, Bolton Jones, Jervis M'Entee, J. B. Bristol, W. L. Picknell, W. S. Macy, C. H. Eaton, Thomas Moran, James D. and George H. Smillie, Edward Gay, M. De Forest Bolmer, William Hart, Kruseman Van Elten, and others. "An Off Shore Breeze, Isle of Shoals," by M. F. H. De Haas, balances on the wall Henry R. Poore's effective picture, "The New Year." Edgar M. Ward's "Tobacco Field," old Virginia, and G. Ruger Donoho's "La Garenne" are also prominent features of this gallery. Harry Chase contributes his "Herring Boats Preparing for Sea," and there are other "marines" by M. F. H. De Haas, J. C. Nicol, F. K. M. Rehn, and J. H. Twachtman.

As a whole, the exhibition is undoubtedly the finest ever held in the South, and in the average merit of the works exhibited, it has been exceeded by few in the country. Some of the American pictures were for sale, and a dozen or more have already found Southern owners. Great interest has been manifested in the Exhibition by the people of Louisville, and it is hoped and believed that this interest will lead to the establishment of a permanent art gallery and perhaps an art school. Several prominent gentlemen of the city have now such a project under consideration.

CHARLES M. KURTZ.

ART AT THE CINCINNATI EXHIBITION.

THE Art Galleries of the Cincinnati Industrial Exposition comprise five rooms and a large corridor, all successfully lighted by the Edison electric light. The two larger rooms, containing some four hundred and fifty oil paintings, are each nearly square, and are flanked on one side by the corridor and on the other by three narrower and smaller rooms, two of which hold water-colors and pastels and the third black and white. The corridor contains at one end the admirable display of Louis C. Tiffany & Co.—stained glass, draperies and furniture. The rest is occupied by the art needlework sent on by the Associated Artists, Society of Decorative Art, and several decorative artists in Boston. Amateur and professional photography and the customary alleged crayon heads complete the category. On entering the larger gallery the most notable pictures in size are that unfortunate production, "Alexander at Persepolis," by Hinckley, at one end and Bicknell's large canvas, "The Battle of Lexington," opposite. In hanging the gallery, Mr. Emery H. Barton, the Art Director—who, by the way, has done his work very well—has ignored the "line," and placed each picture where it may be seen to advantage. While the exhibition is distinctively American, many foreign paintings of high merit have been lent by their owners. They include: "The Wounded Sea Gull," by Jules Breton, and the "Lesson in Astronomy," lent by Mr. Daniel Catlin, of St. Louis; Simonetti's "Proclamation Before the Pantheon," lent by E. B. Warren, of Philadelphia; Mazerolle's "Love Feast," owned by Charles Parsons, of St. Louis, who also contributes an attractive Diaz, a group of piquant Algerian girls. J. W. Bookwalter, of Springfield, O., sends two characteristic Kaemmerers; Judge Hoadly, of Cincinnati, two Escosuras, and Mr. L. Van Antwerp, of Cincinnati, a Meyer von Bremen. Bishop Elder, of Cincinnati, contributes a "Rubens" and a "Muriello." From Boston three representative works by the late William M. Hunt—"Niagara," "The Bathers," and portrait of "Abraham Lincoln"—are sent by the widow of that vigorous painter. Elihu Vedder is represented by three works, one only of which—a "Sleeping Girl"—is particularly good. Harry Chase is represented by three works; Quartley by one of his best; Senat has several. Wyant has two good but unimportant canvases. Wilber, of Cincinnati, exhibits a fine head of a young girl; Sartain has a half dozen paintings; Bolton Jones a charming dawn effect with the foliage wet with dew; Albert Ryder a characteristic landscape, the beautiful tone of which is killed by the frame. Will Low sends "Arcadia," an attractive decorative panel. J. G. Brown's collection of antiques draws a crowd. Blashfield's "Minute Men" is a relief after an examination of Bicknell's "Battle." Frank Millet's "Lolla" is small but good. Shurtleff, Satterlee, McCord, Dora Wheeler, Rosina Emmett, Farny, William T. Richards, De Haas, Kenyon Cox and other well-known names are creditably represented. There are also canvases by J. C. Nicoll, Henry Farrar, J. W. Champney, Sontag, Rettig, Church, Stephen Ferris and others. The water color show is as good and bad as Western exhibits usually are. William H. Lippincott's "Pink of Old Fashion" has been shown in New York and Chicago. William Hamilton Gibson has a half dozen drawings including one large piece. Alfred Brennan shows his large "Ellen Terry as Camma," "Day," and a small, dainty water-color which he calls "Violets." Henry Sandham sends a large water-color "Call to the Brothers," and Henry F. Farny a new one called "The Hill Behind the Schoolhouse." F. Hopkinson Smith shows half a dozen vigorous drawings of Venetian subjects characterized by a free use of body color on variously tinted papers. William T. Richards has "A Summer Afternoon," which is executed wholly in opaque color.

The black and white exhibit comprises two hundred and thirty or more works, mostly modern etchings. The sculpture consists of a head of a "Singing Peasant Girl," by Preston Powers; two bronzes by E. Keyser, of Rome, and several pieces of no importance. Some of the architectural drawings are very interesting. Mrs. Josephine C. Milliken (an amateur) leads everything in pottery at the Cincinnati Industrial Exhibition, some of her work—mostly in underglaze—being remarkable in color. The "Rockwood Pottery" is a good second. None of Brennan's pieces were produced in time.

MAHLSTICK.